

# Contributor Biographies

## THREAD EDITORS

JAMIE "SKYE" BIANCO (<http://www.spikenlilli.com>) (ECOLOGIES) is a Clinical Assistant Professor in the Department of Media, Culture and Communication at New York University. She is a queer, feminist and site-based digital media theorist, performer and practitioner whose multimodal work investigates ecologies of trash, toxicity, disaster, bodies and the extra-human agencies and affections produced by them. She composes and remixes still images, sound, video, animation, theory and lyrical prose in multimodal performative, web-based, computational/algorithmic and installation formats. Selected multimodal work appears in *O-zone*, *The Petroleum Manga* (Punctum, 2014) *Debates in Digital Humanities* (Minnesota, 2012), *The Affective Turn* (Duke, 2007), *FibreCulture*, *Women's Studies Quarterly*, *Comparative Literature Studies*, and *Rhizome*, and she was selected as a local artist for the 2013 Carnegie International exhibition/catalogue. She is also Design Editor and Lead Designer for CSA's *Lateral* and the co-organizer with Melissa Rogers of CSA's inaugural makerSpace at the 2014 conference. She received a Ph.D. in women's studies and English from the City University of New York.

BRUCE BURGETT (UNIVERSITIES IN QUESTION) is Dean and Professor in the School of Interdisciplinary Arts and Sciences at the University of Washington Bothell. He is the President of the Cultural Studies Association, the Chair of the National Advisory Board of Imagining America: Artists and Scholars in Public Life, and the co-director of the UW's graduate Certificate in Public Scholarship. He is the author of *Sentimental Bodies: Sex, Gender, and Citizenship in the Early Republic*, and co-editor of *Keywords for American Cultural Studies*. He recently completed a second edition of *Keywords for American Cultural Studies* and is currently working on a book project entitled *Sex, Panic, Nation*. He has taught, researched, and published widely in the fields of American studies, cultural studies, and queer studies. He serves on the editorial and advisory boards of *American Quarterly* and *American Literary History*, and the press committee of the University of Washington Press. He is a member of the Board of Trustees of Humanities Washington.

PATRICIA TICINETO CLOUGH (THEORY) is professor of Sociology and Women's Studies at the Graduate Center and Queens College of the City University of New York. She is author of *Autoaffection: Unconscious Thought in the Age of Teletechnology* (2000); *Feminist Thought:*

*Desire, Power and Academic Discourse* (1994) and *The End(s) of Ethnography: From Realism to Social Criticism* (1998). She is editor of *The Affective Turn: Theorizing the Social*, (2007) and with Craig Willse, editor of *Beyond Biopolitics: Essays on the Governance of Life and Death* (2011). She is currently working on *Ecstatic Corona: Philosophy and Family Violence*, an ethnographic historically researched experimental writing project about where she grew up in Queens New York.

RANDY MARTIN (UNIVERSITIES IN QUESTION) directs the arts politics program at New York University, He is author most recently of *Under New Management: Universities, Administrative Labor and the Professional Turn*, and the forthcoming *Knowledge LTD: A Social Logic of the Derivative*, both from Temple.

CHRISTINA NADLER (QUEER THE NOISE) is a doctoral candidate in the sociology program at the Graduate Center, CUNY. She has taught at Hunter College since 2008 and at Brooklyn College from 2008-2011. Some of the courses she has taught most recently include Classical Sociological Theory, Current Social Theory, and Sociology of Gender, but she has also taught courses on race, social networks, and family. For the 2011-12 school year she served as a Writing Fellow at Bronx Community College. She is currently working as the OpenCUNY Academic Digital Medium (<http://opencuny.org/coordinators/>) Coordinator for Organizing and Action. OpenCUNY provides Graduate Center students access to free and open source digital media. Christina's particular role is to extend integrate action-oriented media within the OpenCUNY medium and foster connections with organizations who share OpenCUNY's mission. She serves on numerous committees, including a position on the Graduate Center's Doctoral Students' Council from 2009-2014, and as a member of the Executive Committee from 2011-2013. Christina serves on the Cultural Studies Association's Executive Committee and the 2014 Conference Planning Committee. Her areas of interest include cultural studies, science and technology, psychoanalytic theory, post-structuralism, race, gender, animal studies, queer theory, new materialism and ontology. Her dissertation explores how the ontological turn presents challenges to sociology's reliance on social constructionism as its primary paradigm.

MEGAN TURNER (QUEER THE NOISE) is a doctoral candidate in Literature at the University of California, San Diego, where she is writing her dissertation, entitled *Sex on Fire: Queering Anarchist Futures in Nineteenth- and Twentieth-Century US Culture*. Exploring the textual strategies used by anarchist groups to mobilize readers and create political communities, Megan approaches counter-hegemonic representation as a practice of literary hacking a means of learning to read and strategically redeploy semiotic, discursive and genre-based codes to create textual spaces that meet the needs of marginalized communities. In particular, her work highlights the imbrication of queer and anarchist politics by engaging with desire and pleasure as central nodes through which state power is both administered and contested. A former HASTAC Scholar and California Humanities Fellow, Megan has served on the CSA Executive Committee and is a current member of the Lateral Design Collective.

## DESIGN / DEVELOPMENT

JAMIE "SKYE" BIANCO (DESIGN EDITOR/LEAD DESIGNER)

ZAC DAVIDM (LEAD DEVELOPER) is a digital problem solver and the founder of Forgood Studios (<http://forgoodstudios.org>) and Redjacket Arts (<http://redjacketarts.com>). His contributions, and the help of a few friends, are made to Lateral through Redjacket Arts, a web and digital services company tailored to non-profits and communities. Forgood Studios is the parent organization of Redjacket Arts and its goal is to systematically approach and solve problems through the power of networked non-profits, working together to create a greater whole.

## THREAD CONTRIBUTORS

SHANA AGID (THEORY) is an artist, teacher, writer, and activist whose work focuses on relationships of power and difference, particularly regarding sexuality, race, and gender in visual and political cultures. Agid is an Assistant Professor of Arts, Media, and Communication at Parsons the New School for Design where he teaches book arts, collaborative design, and service design. She has an MFA in Printmaking and Book Arts and an MA in Visual and Critical Studies from California College of the Arts. He is on the Editorial Board of *Radical Teacher*. Her artist books are in collections at the Walker Art Center, The New York Public Library, the Library of Congress, and DePaul University, among others. Agid's writing on design and politics has been published in *Design and Culture* and *Design Philosophy Papers*, and she is currently doing design-led research on the role of communication, ideology, and notions of "future" in design and politics.

KATHERINE BEHAR (ECOLOGIES) is a Brooklyn-based interdisciplinary artist whose work includes performance, interactive installation, video, and writing about digital culture. Behar's work appears at festivals, galleries, performance spaces, and art centers worldwide, including the Museum of Contemporary Art North Miami, Judson Church in New York; UNOACTU in Dresden; The Girls Club Collection in Miami; Feldman Gallery + Project Space in Portland; DeBalie Centre for Culture and Politics in Amsterdam; the Mediations Biennale in Poznan; the Chicago Cultural Center; the Swiss Institute in Rome; the National Museum of Art in Cluj-Napoca; and many others. She is the recipient of fellowships from The MacDowell Colony, *Art Journal* and the Rubin Museum of Art; and grants including the Franklin Furnace Fund, the U.S. Consulate in Leipzig, the Illinois Arts Council, and the Cleveland Performance Art Festival. Her ongoing projects include two collaborations, the performance art group Disorientationism, with Marianne M. Kim, and the art and technology team Resynplement, with Ben Chang and Silvia Ruzanka. Behar's writings on technology and culture have been published in *Lateral*, *Media-N*, *Parsons Journal for Information Mapping*, *Visual Communication Quarterly*, *EXTENSIONS: The Online Journal for Embodied Technology*. She is Assistant Professor of New Media Arts at Baruch College.

HILARY BERWICK (QUEER THE NOISE) is a PhD candidate in Cultural Studies at UC Davis. Her work focuses on gender and masculinity, affect and histories of emotion, racialization and ethnicity, and theories of mourning. Her dissertation, "Producing Anarchist Subjects: Emotion, Race, and Gender in the Case of Sacco and Vanzetti, 1917-1927," investigates the emergence of "anarchist" as a new racialized and gendered subject that arose along with bombing violence in the late 1910s and 1920s. This project locates Sacco and Vanzetti within the longer history by which national, legislative, and medical discourses have constructed men of color as violent, both because they are marked as emotionally unstable and because they are understood to produce fear in an imagined American population.

JAMIE "SKYE" BIANCO (ECOLOGIES/UNIVERSITIES IN QUESTION/EDITORIAL VIDEO (MASHUP)) is mentioned above under "Thread Editors."

STEPHANIE BOLUK (ECOLOGIES) is an assistant professor in the Humanities and Media Studies program at Pratt Institute. Her writing has appeared in books and journals such as *Comparative Textual Media* (eds N. Katherine Hayles and Jessica Pressman), *Digital Humanities Quarterly*, *Leonardo Electronic Almanac*, and *Journal for Early Modern Cultural Studies*. She is currently co-authoring a book with Patrick LeMieux entitled *Metagaming: Videogames and the Practice of Play*. For more information see <http://stephanieboluk.com> (<http://stephanieboluk.com/>).

BRUCE BURGETT (CULTURE INDUSTRIES) is Dean and Professor in the School of Interdisciplinary Arts and Sciences at the University of Washington Bothell. He is the President of the Cultural Studies Association, the Chair of the National Advisory Board of Imagining America: Artists and Scholars in Public Life, and the co-director with Miriam Bartha of the UW's graduate Certificate in Public Scholarship.

JEFFREY CURRAN (ECOLOGIES) is a tennis pro, woodworker, composer, and occasional academic. He tweets about salads @hellabrohemian and runs @zizekonnfl but don't tell anyone, it's a secret.

ANDY DITZLER (QUEER THE NOISE) was trained as a percussionist at Indiana University and is a curator, performer, and composer living in Atlanta. He is a founding member of the idea collective John Q and recipient of a 2011 Artadia award. He has curated over one hundred twenty programs in the ongoing series Film Love, which presents historical avant-garde and experimental cinema to general audiences. As a musician, Ditzler has performed in contexts ranging from classical and jazz to free improvisation and rock. Ditzler released *Closet Studies*, his latest collection of songs, in 2011. In 2012 he revived the 1977 performance art work *Desirium Probe* by the New York artist James Nares. His work has been reviewed in publications and journals from *The Huffington Post* and *Pitchfork* to *Art Papers*, *Public Art Review*, and the *Radical History Review* (forthcoming). Currently he is a doctoral student in

Interdisciplinary Studies and a George W. Woodruff Fellow in the Graduate Institute of Liberal Arts at Emory University. His writings on film may be found at the Film Love (<http://www.filmlove.org>) website.

AMALLE DUBLON (QUEER THE NOISE) is a doctoral candidate at the Program in Literature at Duke University. Her work deals with sound, sexual difference, reproductivity, and time. She teaches in Women's Studies and in Film and Media Arts at Temple University, and serves on the editorial collective of *Women and Performance*, a journal of feminist theory. She was a 2010-2011 Helena Rubinstein Critical Studies Fellow at the Whitney Museum Independent Studies Program.

ROB GEHL (UNIVERSITIES IN QUESTION) is an assistant professor in the Department of Communication at the University of Utah. His book is *Reverse Engineering Social Media* (Temple UP, 2014).

SORA HAN (THEORY) is an Assistant Professor of Criminology, Law & Society, and core faculty of the Culture and Theory Ph.D. program at the University of California, Irvine. She received her Ph.D. from the Department of History of Consciousness at University of California, Santa Cruz, and her J.D. from University of California, Los Angeles, School of Law. Her research concerns philosophies of punishment, legal interpretation, and critical race and gender studies. Her monograph, *Letters of the Law: Race and the Fantasy of Colorblindness in American Law* is forthcoming from Stanford University Press. Her publications have appeared in *Theoretical Criminology*; *British Journal of American Legal Studies*; *Stanford Journal of Civil Rights and Civil Liberties*; and the edited collections, *Beyond Biopolitics* and *Feminist Interpretations of Adorno*. She has worked as a legal advocate for women prisoners in California, and is the co-editor of a law casebook, *Comparative Equality and Anti-Discrimination Law*, from Foundation Press.

GILLIAN HARKINS (THEORY) is Associate Professor of English and Adjunct Associate Professor of Gender, Women and Sexuality Studies at the University of Washington, Seattle. She received her Ph.D. in English with a Designated Emphasis in Women, Gender, and Sexuality from the University of California, Berkeley (2002) and her B.A. in English and Women's Studies Departments from Wellesley College (1994). Recent awards include a Society of Scholars Research Fellowship (2012-13) and three Public Humanities Grants on higher education inside prisons (2010-13) from the University of Washington Simpson Center for the Humanities, a Visiting Research Fellowship at the Research Centre for Law, Gender, and Sexuality at the University of Kent, England (2008), and a Royalty Research Fund Fellowship at the University of Washington (2005-06). Harkins is the author of *Everybody's Family Romance: Reading Incest in Neoliberal America* (University of Minnesota Press, 2009) and co-editor of Special Issues of *Social Text* on "Genres of Neoliberalism" with Jane Elliott (Summer 2013) and *Radical Teacher* on "Teaching Inside Carceral Institutions" with Kate Drabinski (Winter 2012). Recent

articles include “Access or Justice? Inside-Out and Transformative Education,” *Turning Teaching Inside Out: A Pedagogy of Transformation for Community-Based Education*, Eds. Simone Davis and Barbara Roswell (Palgrave, 2013), “Virtual Predators: Neoliberal Loss and Human Futures in *Mystic River*” *Social Text* (Summer 2013), and “Foucault, the Family and the Cold Monster of Neoliberalism,” *Foucault, the Family and Politics*, Eds. Leon Rocha and Robbie Duschinsky (Palgrave, 2012). Forthcoming co-authored essays on higher education and the prison industrial complex include “Civic Engagement and Carceral Education: Building Bridges Across the Bars” with Mary Gould and Kyes Stevens for the Special Issue “College in Prison in the Era of Mass Incarceration” of *New Directions for Community Colleges*, Eds. Rob Scott and Susan Walker. Her new book-in-progress, *Screening Pedophilia: Virtuality and Other Crimes Against Nature*, examines the emergence of the “pedophile” as virtual image in twentieth and twenty-first century literature, forensics and film. She currently works with three college in prison programs in Washington state.

MEREDITH HEIL (QUEER THE NOISE) graduated from The New School’s Eugene Lang College in 2007 with a dual B.A. in Media & Cultural Studies and Creative Writing. She went on to receive an M.A. in Social Documentation from the University of California, Santa Cruz. Meredith’s thesis film, WHISTLIN’ DIXIE, is a first-person look at queer music and community building in the American South. The documentary continues to screen throughout the country and abroad. After a short stint at Indiana University’s Communications & Culture PhD program, Meredith returned to New York where she works as a Multimedia Producer for WNET/Thirteen, NYC’s PBS affiliate station. She also is an avid craft beer enthusiast and writer, heading up the blog Bearded Ladies and leading Saturday beer-spiked walking tours of Williamsburg, Brooklyn. Meredith currently lives in Brooklyn, where she can be found enjoying a beer in Prospect Park alongside her fiancée Maggie and their mutt, Miko.

YVETTE JANINE JACKSON (QUEER THE NOISE) is a composer and sound designer whose long-form compositions often draw from history and examine relevant social issues. She is a Ph.D. student in the University of California, San Diego’s Integrative Studies program in the Department of Music and holds a B.A. in music from Columbia University. Her radio operas incorporate text-sound composition, music concrète, and modular structures. Yvette is a recipient of San Francisco’s Dean Goodman Choice Award for Sound Design and Theatre Bay Area’s Eric Landisman Fellowship.

E. PATRICK JOHNSON (UNIVERSITIES IN QUESTION) is the Carlos Montezuma Professor of Performance Studies and African American Studies at Northwestern University. He is the author of *Appropriating Blackness: Performance and the Politics of Authenticity* (Duke UP, 2003), and *Sweet Tea: Black Gay Men of the South—An Oral History* (University of North Carolina UP, 2008). He is the editor of *Cultural Struggles: Performance, Ethnography, Praxis* by Dwight

Conquergood (Michigan UP, 2013) and co-editor (with Mae G. Henderson) of *Black Queer Studies —A Critical Anthology* (Duke UP, 2005) and (with Ramon Rivera-Servera) of *solo/black/woman: scripts, interviews, and essays* (Northwestern UP, 2013).

EILEEN JOY (UNIVERSITIES IN QUESTION) is a specialist in Old English literary studies and cultural studies, as well as a para-academic rogue drone-strike machine, with interests and a wide variety of publications in poetry and poetics, historiography, ethics, affects, embodiments, queer studies, the politics of friendship, speculative realism, object oriented ontology, the ecological, and the post/human. She is the Lead Ingenitor of the BABEL Working Group, Editor of "postmedieval: a journal of medieval cultural studies," Director of punctum books: spontaneous acts of scholarly combustion, and Assoc. Director of punctum records.

ELISA KREISINGER (QUEER THE NOISE) is a Brooklyn-based video artist remixing pop culture, whose work can be found at Pop Culture Pirate (<http://www.popculturepirate.com>). Her latest work includes mashing up *Mad Men* into feminists and *The Real Housewives* into lesbians. Elisa's 2012 US Copyright Office testimony helped win crucial exemptions to the Digital Millennium Copyright Act, decriminalizing DVD ripping for artistic statements. She is a contributor to *The Book of Jezebel* and the forthcoming *The Routledge Companion to Remix Studies*. She is currently an artist-in-residence at Public Knowledge and Eyebeam (<http://eyebeam.org/people/elisa-kreisinger>) Art and Technology Center. Elisa speaks around the world on the power of remix and remaking pop culture.

STEVE LUBER (UNIVERSITIES IN QUESTION) teaches in the theater department at Connecticut College. His current project is a historicization of multimedia performance.

ERICA MEINERS (THEORY), a union member and a Professor at Northeastern Illinois University, a public open access university, Erica is involved in a number of free community and popular education projects including an anti-prison teaching collective, a high school project for people exiting prisons and jail, and radical education at Stateville Prison. A participant in a queer justice and prison abolition movements, Erica R. Meiners is the author of *Right to be hostile: schools, prisons and the making of public enemies* (2009) and the forthcoming *Intimate labor* exploring how conceptions of childhood shaped the build up of a prison nation.

JARAH MOESCH (ECOLOGIES) holds an MFA in Integrated Media Art from Hunter College, and is currently a doctoral candidate in American Studies at the University of Maryland, College Park. Jarah's artwork has been shown internationally.

JOCELYN MONAHAN (ECOLOGIES) is a thinker, producer, and academic, currently a PhD student at the University of Pittsburgh's iSchool. Her current work involves thinking through the ways contemporary agriculture and information collide, coexist, and coalesce.

CHRISTINA NADLER (UNIVERSITIES IN QUESTION) see above in "Thread Editors."

SHANTÉ PARADIGM SMALLS (QUEER THE NOISE) is an Assistant Professor of African American Literature & Culture in the English Department at St. John's University in Queens, NY, starting September 2014. Smalls received her PhD in Performance Studies at New York University in 2011. She is a former Andrew W. Mellon Postdoctoral Fellow (2011-2013) at Davidson College and former Assistant Professor of American Studies at University of New Mexico. Her current manuscript in progress is *Hip Hop Heresies: Queer Aesthetics in New York City*. Follow her at [shanteparadigm.tumblr.com](http://shanteparadigm.tumblr.com) (<http://shanteparadigm.tumblr.com>).

GERALD POWELL (UNIVERSITIES IN QUESTION)

MELISSA ROGERS (ECOLOGIES) is a doctoral student in Women's Studies at the University of Maryland, College Park. Her dissertation research examines the contemporary circulation of do-it-yourself philosophies and practices among institutions and community spaces, centering forms of queer feminist cultural production. Her zines focus on topics ranging from new materialisms, to dystopian science fiction futures, to the precarity of graduate student labor.

SARAH ROSS (UNIVERSITIES IN QUESTION) Sarah Ross is an adjunct faculty in Sculpture at the School of the Art Institute of Chicago. She is an artist who works in sculpture, video and photo. She creates work that visualizes struggles around space, class, access, and gender. She works collaboratively on projects such as Compass Collaborators, a network of artists and scholars exploring the Midwest and its connection to global capital and social movements. Sarah is also a co-founder of the Prison and Neighborhood Arts Project, an art and humanities initiative at Stateville Prison.

DANIEL J. SANDER (QUEER THE NOISE) holds a BA in studio art from Reed College and MAs in Arts Politics and Performance Studies from NYU. His transdisciplinary artistic and scholarly work concerns the philosophy of desire, the psychopathology of deviance, libidinal materialism, and queer nihilism, and has been exhibited, published, and performed internationally. He is currently a doctoral student in performance studies, NYU.

NICOLE STAROSIELSKI (ECOLOGIES) is an Assistant Professor in the Department of Media, Culture, and Communication at New York University. Her research focuses on the global distribution of digital media, and the relationships between technology, society, and the aquatic environment. Her first book, *The Undersea Network* (Duke University Press, forthcoming 2015), charts the cultural and environmental dimensions of transoceanic cables, beginning with the nineteenth century telegraph network and extending to the fiber-optic systems that support international internet traffic.



DAVID STEIN ([http://dornsife.usc.edu/cf/ase/student\\_display.cfm?Person\\_ID=1015681](http://dornsife.usc.edu/cf/ase/student_display.cfm?Person_ID=1015681)) (THEORY)

is completing his PhD in American Studies and Ethnicity at the University of Southern California where he studies working-class history, African-American studies, policing and imprisonment, and the history of capitalism. His dissertation, *"Fearing Inflation, Inflating Fears: The End of Full Employment and the Rise of the Carceral State,"* focuses on Black freedom movements that sought to eradicate structural unemployment and examines contests over governmental responses to people who were disemployed due to automation and globalization from the 1930s-1980s. He wishes to acknowledge Shana Agid, Jon Free, Craig Gilmore, Ruth Wilson Gilmore, Sarah Haley, Sora Han, Gillian Harkins, Erica Meiners, Jake Peters, and Rebecca Popuch for their generative influence on his essay.

LYNN SULLIVAN (ECOLOGIES) is an artist working with sculpture, video, sound and public actions. Her works present social and psychological symbols that are emerging or disappearing in cultural confusion. Her work has been exhibited in numerous spaces ranging from Gagosian Gallery in Los Angeles to the University of Utah to New York's non-profit Smack Mellon. Her recent projects include a large-scale sculpture installed for "Real on Rock Street" in Brooklyn's Bushwick neighborhood; she will present a solo exhibition of folded and formed digital prints at Fordham University in the fall. Sullivan holds a BA in Cultural History from Cornell University and an MFA in Combined Media from Hunter College, where she teaches as a Visiting Professor in the Department of Art and Art History.

MEGAN TURNER (UNIVERSITIES IN QUESTION) see above in "Thread Editors."